

Impact template (REF3a)

Institution: Newcastle University
UoA 36: Communication, Cultural & Media Studies, Library Information Management
a. Context

The overall UOA submission comprises staff working in two related areas: **Heritage, Museum and Gallery Studies (ICCHS)** and **Media and Cultural Studies (MACS)**. ICCHS are world-leaders in terms of the quality, significance and reach of their research impact to the heritage sector because close and continued collaboration with both the sector and the public is at the heart of the Centre's ethos and research strategy. While MACS is an emerging unit, both have similar approaches to impact and beneficiaries. The non-academic user groups and beneficiaries for our research are the cultural and heritage sectors (specifically museums, galleries, heritage organisations, cultural industries and the media), cultural policy makers, the public, creative practitioners, arts and health practitioners, militaries, international organisations such as NATO and UNESCO, community groups, and the general public who visit or engage with cultural organisations and with media. The main types of impact generated are: a) creative and cultural, b) policy and c) health. These will be exemplified in the Approach to Impact section. Key to our impact is the understanding that we are not separate from or on the sidelines of the cultural, media and heritage sectors; rather, we believe that we are central to them and have a responsibility to contribute meaningfully to their work through research and other forms of engagement.

b. Approach to impact

Our approach to impact is to conduct excellent research that advances criticality and is public-facing and relevant to society, policy and practice. We do this by 1) embedding research activities in public spaces and spheres (e.g. public exhibitions, online/mobile applications, films and media) so that research outputs are inherently public-facing; 2) participatory research; 3) maintaining long-term partnerships with cultural organisations and charities, working with professional associations and community groups, serving on advisory boards, hosting training events and chairing working groups; 4) researching high-profile societal issues (e.g. migration, the family, gender relations, racisms etc.) and 5) giving public talks, media interviews and contributing to professional publications. We pursue a collaborative approach so that applications are developed with cultural sector colleagues from the outset, ensuring a sense of joint ownership. For example, practitioner partners and user groups helped to develop the recent successful Dementia and Imagination application (CI Newman) to AHRC. We actively pursue opportunities for AHRC and ESRC Follow-on Funding (3 grants secured in the last 2 years by Mason, Newman and Mazel with Giesen) which focus specifically on enhancing the impact of funded research and changing professional practice. Participation in University-wide research initiatives such as the Institute for Social Renewal advances the unit's impact policies. Engagement and impact are assessed and guided by the School Research Committee and the School's Director of Engagement. High impact research and dissemination is fostered through the School-led Staff Performance and Development Review. Examples of research impact include:

a) Creative and Cultural: Our research frequently takes the form of action-research and contributes directly to professional practice and the public presentation of cultural heritage. For example, Mason and Whitehead's AHRC funded research into sense of place, identity, and visual culture ('Northern Spirit', 2008-2012: £345k) directly fed into a new major, permanent exhibition about art from the North-East region at the Laing Art Gallery, Newcastle. Whitehead's work on art interpretation (2012) has informed practice in art museums and galleries; for example, it informs and is quoted in the interpretation policy at BALTIC Centre for Contemporary Art in Gateshead. Mazel and Galani's AHRC-funded research (Rock Art Mobile Project, 2010-2011: £150,000) into how mobile phones can be used to present interpretation for visitors to rock art sites out in the landscape resulted in a permanent publically available resource. Pedwell has advanced gender issues with a range of external stakeholders, including local media and arts partners such as the Star and Shadow Cinema, with colleagues in Sociology and English, to develop the Gender Research Group's 'Louder Now: Feminism on Film' series (2012), funded by the University's Social Renewal fund. McDonald is a juror at international films festivals as well as directing and screening his documentary films, supported by UK Film Council and Channel 4 grants. His film *Algorithms* was awarded the main prize for Best Film at the most prestigious documentary film festival in South Asia - the biennial FilmSouthAsia 2013 in Kathmandu.

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b) Policy: The ESRC seminar series on 'Widening Ethnic Diversity in Journalism' (Chambers, Baines) involved media organisations in conferences and publications which enhanced best practice and identified solutions to problems of under-recruitment of Black and minority ethnic (BME) groups in journalism by stimulating and informing debate between employee organisations, academics and the news industry. The ESRC initiative also led to the development of a mentoring scheme between the BBC and journalism students from BME backgrounds, from five universities. Pedwell has undertaken research consultancy for the International Labour Organization (ILO) (2008), the UK Department for International Development (2007), One World Action (2007) and Frank PR (2007). This work produced 3 major publications (Chant and Pedwell, 2008; Pedwell 2008; Pedwell and Perrons, 2007), the last of which was launched at the UK House of Commons. Stone plays a significant advisory role on the international cultural heritage stage by advising international bodies such as NATO, the organisation for the Blue Shield, and various European armed forces. Giesen was a primary drafter of the code of ethics and code of practice for the *British Association for Biological Anthropology and Osteoarchaeology*, raising awareness and providing clarity with respect to approaches and actions currently undertaken by various organisations involved in the treatment of human remains held in UK collections. She has worked with the Wellcome Trust and Northumberland County Council on the management of human remains in excavations and collections. ICCHS staff led by Whitehead run a work-package for the EC-funded MeLA research project 'European Museums in the Age of Migration'. As part of this project, ICCHS is working closely with curators from museums around Europe including the National Museum of Scotland, the Amsterdam Museum and the Silesian Museum Görlitz. This research will result in new policy guidelines for the European Parliament and European museums.

c) Health: In 2001 Newman won an AHRC grant to look at the relationship between museums and galleries and social inclusion. Since then he has built on this work through the cross-council funded New Dynamics of Ageing project researching the benefits to older people of cultural engagement, followed by an ESRC Follow-On project which involved training for arts practitioners working with older people with dementia. New approaches piloted by this team focussing on creativity have been embedded not just in the practice of Tyne and Wear Archives and Museums but in new training for care home staff and arts practitioners. Most recently (2013), this strand has culminated in an AHRC large grant 'Communities, Cultures, Health and Wellbeing' awarded to a consortium of universities including Newcastle and ICCHS worth £1.5 million.

The non-academic audiences for our research are strongly identifiable at the regional, national and international levels, including politicians involved in the development of cultural policy, cultural, heritage and media organisations, charities such as Age UK and professional associations like Engage (the national association for gallery education) and the National Union of Journalists. At the local level we work with Tyne and Wear Archives and Museums, BALTIC Centre for Contemporary Art, Northern Gallery for Contemporary Art, Laing Art Gallery, Beamish Open-Air Museum, Seven Stories: Centre for Children's Books, Newcastle City Council, Hadrian's Wall Trust, and Northumberland National Park. Nationally, ICCHS is part of a research consortium associated with the Artist Rooms initiative developing from Anthony D'Offay's gift of art to the nation. The consortium includes Tate, National Galleries of Scotland and the universities of Edinburgh, Glasgow and Newcastle. Chambers has appeared on BBC Radio 4's 'Thinking Allowed' programme to discuss her work on family relations. Stone has spoken on local (Radio Newcastle), national (e.g. Radio 4's *World this Weekend & Front Row*), and international radio (USA's hour-long interview on *VoiceAmerica* - <http://www.voiceamerica.com/guest/16946/peter-stone>). He has been called upon to advise the UK government on the protection of cultural property in times of conflict (Iraq, Libya, Malia, Syria) and internationally with NATO's CIMIC Centre of Excellence in Civil-Military Co-operation. Stone has also twice (2011/13) made invited presentations at the Euro/Asia Economic Forum on the value of heritage to economic development through tourism. He has also prepared and delivered a bespoke training programme for Chinese heritage managers in the UK at the request of the Xi'an Municipality and ICOMOS China and is currently working to modify the programme for delivery in China. All returned staff members' research has similar cross-cutting impact, e.g. Pedwell and Chambers have conducted media interviews on gender-related issues (BBC Radio Newcastle, BBC Radio Tees 2009-2012), Whitehead was keynote at the ArtEZ Art Education symposium (before some 600 Dutch museum professionals, art teachers

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and students) and the Tate seminar on 'Interpretation: theory and practice'; and Newman has presented on the use of arts for those with dementia at the Museum of Modern Art (MOMA) in New York to an invited audience of US museum and gallery practitioners.

c. Strategy and plans

Our impact strategy is threefold: 1) to undertake research with international (as well as national and regional) reach in relation to policy and practice; 2) to build collaborative teams of researchers, thereby capitalising on our interdisciplinary nature, funders' priorities and maximising impact and profile in different areas; and 3) targeting research opportunities that align clearly with our own strengths (e.g. identity, co-production, communities, journalism, wellbeing and gender) and are likely to lead to positive and evident contributions to the cultural, heritage and media sectors and to wider society. Over the next five-year cycle we plan to maximise international impact (strategy strand 1) by building new partnerships around key areas of global concern (e.g. migration and memory, conflict) and to develop international partnerships that lead to tangible impact in other countries, e.g. our recent €3million application (with the School of Architecture, Planning and Landscape) for the EuropeAid programme 'Technical assistance for common cultural heritage: preservation and dialogue between Turkey and the EU', which would lead, among other outputs, to the development of a site management plan for the historic province of Sinop in Turkey. We will develop interdisciplinary collaborations (strategy strand 2) by growing our university-funded research groups (Critical Discourse Studies, Cultural Significance of Place (CSoP) and Gender), exploiting synergies between them, bringing researchers and knowledges into contact. For example, our CSoP and Gender groups are planning joint events and initiatives on the gendering of place. We also aim to produce a leading Hub in documentary film and journalism in collaboration with the *Research Centre in Film and Digital Media* and to develop a Centre of Excellence in the Cultural Politics of Emotion in relation to memory and popular culture. The Hub will foster connections between our strengths in journalism (Chambers, KhosraviNik, Baines) and film production (McDonald), while the Centre will foster collaborations such as Pedwell and Whitehead's planned work on affective politics in museum representations of historical iniquities (e.g. slavery) and current social tensions (e.g. racisms). We will achieve impact in areas of strength that are of relevance to the professional sectors we serve and to wider society (strategy strand 3) through further development of partnership working with organisations such as the BBC, English Heritage, museums such as Tate, NATO and others, through co-produced research with practitioner and non-practitioner communities and by developing our research on matters of clear societal concern with strong currency, from family relations (Chambers) and the ageing population (Newman) to the behaviour of transnational corporations (Pedwell), how we care for the dead (Giesen) and interpret prehistoric heritage for communities (Mazel). We will seek research funding to develop these areas, building on our successful track record, and will ensure that all research projects and researchers have strong public engagement strategies in order to guarantee impact.

d. Relationship to case studies

The impact case studies submitted clearly link to the overall context and strategy outlined above. Projects such as 'Northern Spirit' and 'Protection of Cultural Property in Times of Conflict' share these same principles and again demonstrate the scope of our activities and our commitment to connecting issues of heritage with those of politics, policy, ethics and government on a local, national and world stages. 'Northern Spirit' (<http://research.ncl.ac.uk/sacs/macsicchs/people/staff/rhiannon.mason>) had – and has – an impact on diverse communities. It benefitted the museum profession through partnership working and also through a number of talks given by the investigators and museum staff on partnership working organised by bodies such as AHRC and the Museums Association. It involved local communities in the design of a permanent gallery, including teenage children at risk of exclusion, asylum seekers, local residents, people with mental disabilities, Flickr users etc. Last but not least it benefits the visitors (typically over 250,000 per annum) who visit the gallery. 'Protection of Cultural Heritage in Times of Conflict' (<http://research.ncl.ac.uk/sacs/macsicchs/people/staff/peter.stone>) is an example of the high-level consultancy which our work can embody, along with the contemporary policy relevance and the societal, political and cultural significance of our research impact. At the same time the research aims to safeguard cultural heritage for future generations, to improve relations between NATO and international armed forces and local people involved in conflict, to contribute to NGO and civil society group agendas and to promote international understanding of the significance of cultural property within conflict and post-conflict contexts.